Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

under the conditions of a changing belief." In any case, "some now forgotten monk with a crude gift for verse-making roughly put together the two elements—heathen and Christian, the second contribution being his own. Later, the verses may have been used as a school exercise; perhaps for copy-books, perhaps for memorization, possibly as a model for alliterative composition." Why crude verses roughly put together should be used as a model is not very clear.

So much for the introduction, which, it must be confessed, does not throw much light upon these dark sayings. What was the purpose of the author or compiler of these collections? Was there any method in his incoherence when he wrote in apparently hit-or-miss fashion what must in large part have been obvious truisms? Furthermore, with regard to origins—and this, in the reviewer's opinion is an important matter—the author should have kept in mind that there was a large amount of Latin didactic verse and prose which might well have contributed to the collections.

Miss Williams' texts do not call for much comment: her readings differ very slightly from the Grein-Wülker text, i. e., in only seven words. In five of these cases she follows the MS., in preference to emendations; and in one case she emends (Cot. l. 10, *Swicolost* to *Switolost*) where the Grein-Wülker text follows the MS. Miss Williams' punctuation, compared with that of Grein-Wülker, will in general be found, by American readers at least, to be superior.

The notes on the text, occupying twenty-three pages, are very full and show familiarity with the literature of the subject. In various instances one may not agree with the author's interpretation of a word or phrase: for instance, no sufficient reason seems to be adduced for preferring *meat* (*flesh*) to *food* as a translation of *mete* in Ex. 115.

Some typographical errors are *ēawum* for *fēawum* (p. 76), *yle* for *þyle* (p. 77), and *swiost* for *swiðost* (p. 111).

J. W. RANKIN.

University of Missouri.

NOTES

In the fifth volume of *Essays and Studies by Members of the English Association*, Professor Oliver Elton has collected six articles: *Rhythm in English Verse, Prose, and Speech* by D. S. Mac Coll; *The Novels of Mark Rutherford*, by A. E. Taylor; *English Place-Names and Teutonic Sagas*, by F. W. Moorman; *Shelley's Triumph of Life*, by F. Melian Stowell; *Emily Brontë*, by J. C. Smith; and *Translations from Old into Modern English*, by A. Blyth Webster. Mr. Mac-Coll's paper is largely in defense of Lanier's *Science of English Verse*, his line of argument bringing him into conflict with Professor Saintsbury's prosody, which he stigmatizes as "the wreck or ghost of the Greek system imperfectly understood, and apart from that system, unintelligible." So far as prose rhythm is concerned the author invites the reader "to regard Prose and Verse not as

sharply divided entities under separate laws of rhythm, but as, in their characteristic forms, the extremities of a continuous chain, the variation being from freedom of syllable and emphasis toward strictness of foot and metrical pattern." Of the other articles in the volume, that which will probably attract most attention is Mr. Moorman's study of English Place-Names. Many of these he thinks point to a colony of Geats in England in the sixth and seventh centuries; e. g., Gilling (Bede's Getling) and Gillamoor (Getlingamor). "In Bede's *Historia Ecclesiastica* Gilling, near Richmond, appears as *loco qui dicitur Ingetlingum* (III, 14) and as Ingetlingum (III, 24)." This *Ingetlingum* is interpreted as *in Geatlingum*, and the Geatlings are either the "people connected with the Geats" or the "little Geats." As further evidence for his Geat colony in Yorkshire the author cites the Beowulf Geat names which occur in the Durham *Liber Vitæ* of the late eighth or early ninth century, and the names Siggeat ("apparently a Northumbrian form of Sigegeat—the victorious Geat") and Geat in the genealogies of Northumbrian kings preserved in Cotton MS, Vespasian B6 in the Parker MS of the *Anglo-Saxon Chronicle*. The second part of Mr. Moorman's paper advances with considerable caution the hypothesis that there "arose in England a Sigemund legend, which represented the Wælsing hero as engaging in conflict with a hoard-guarding dragon: he slew the dragon, rescued the hoard, and bathed in the dragon's blood." It is suggested further that at this point of development, "the legend was transported to Germany and there became associated with the Siegfried-Brunhild legend." This hypothesis is hinged upon the well-known Sigemund passage in Beowulf, upon supposed survivals of the name Sigemund in English place-names (particularly Simon's Bath), and the name Walsingham, which is interpreted to mean "the home of the Burgundian family of Wæls."

* * *

Dr. Robert Stanley Forsythe's *The Relations of Shirley's Plays to the Elizabethan Drama* (Columbia University Press, 1914. $2, net) is a book to be consulted rather than perused. After the first three chapters, devoted respectively to the English Stage, 1620-42 (23 pages); Biography, Stage History, Chronology (23 pages); The General Characteristics of Shirley's Plays (15 pages), the writer settles to the real business of the book, which is in the main to indicate stock incidents, characters, etc. The plan is first to list with full illustrations the dramatic conventions, of which forty-eight are enumerated; then, after an interlude in Chapter V—Shirley's treatment of his sources in *Love Tricks and the Maid's Revenge*—to take up the plays one by one, noting in connection with their characters and situations parallels to be found in the Elizabethan drama. The lists of the conventionalized elements are not complete. The writer has had "access to not more than five hundred and twenty Elizabethan plays, in the first place; secondly, he has curtailed certain lists because of the more or less obvious nature of the devices therein grouped; and lastly, through oversight some instances of the occurrence of elements perhaps have been omitted." For these shortcomings all readers of the author's crowded pages will be disposed to excuse him.

* * *

Among recent books of selections there are few that more easily carry their own recommendation than *The English Novel Before the Nineteenth Century*, by Dr. Annette Brown Hopkins and Miss Helen Sard Hughes (Ginn and Company, 1915). The volume in its 785 pages of clearly printed text contains eighteen selections, dating from Sir Thomas Malory to William Godwin and illustrating such types of fiction as the rogue story, the humanitarian novel, the Gothic novel, the novel of manners, and the novel of purpose and sentiment. Useful features of the book are a Selected Bibliography and an Index. The latter includes besides authors and book-titles the name of every character in the specimens, followed by brief indications of the situations in which the character appears. Dr. Hopkins and Miss Hughes have made it possible for classes in English fiction to study the subject at much closer range than has heretofore been possible.

* * *

In the series of *Humanistic Studies* issued by the University of Kansas, Miss Pearl Hogrefe has published a monograph on *Browning and Italian Art and Artists* (Bulletin of the University of Kansas, Vol. XV, No. 13; fifty cents). The classification of the matter is according to the arts of sculpture, music, poetry, architecture, and painting, to each of which the writer devotes a chapter. There are chapters, too, on Browning's *General Interest in Art* and on *General Comparisons*. An appendix lists the poems containing allusions to Italian art and conveniently tabulates the allusions to individual arts.

* * *

Dr. Max Born has published the third part of his *Nachträge zu The Oxford English Dictionary* (Wissenschaftliche Beilage zum Jahresbericht der Chamisso-Schule in Schöneberg, Ostern, 1914).

* * *

Dr. Arthur S. Way, whose translations in the field of classical literature are well-known, has made in a free iambic-anapaestic verse an English rendering of *The Song of Roland* (Cambridge at the University Press, 1913).

* * *

Professor Joseph Delcourt has contributed to Hoop's *Anglistische Forschungen* an early Middle English version of *Medicina De Quadrupedibus*, with introduction, notes, translation, and glossary.